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**MEXICO / this month** — June 1958



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# MEXICO / *this month*



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## OF SPECIAL INTEREST

**Sunday 1** — Navy Day. Homage to naval heroes in various parts of the Republic, with major activities in the port cities, Acapulco, Veracruz, Tampico, Mazatlán, Coatzacoalcos, Progreso, Salina Cruz.

**Thursday 5** — Corpus Christi Day. Celebrated throughout Mexico with special masses and fairs. Children dressed in native costume bring symbolic first fruits to be blessed in church. "Toy of the day," sold in churchyards, is straw mule laden with marzipan fruits and miniature household utensils. In Papantla, Veracruz, spectacular ritual dance of the *Voladores* (flyers).

**Friday 6** — The First Biennial Inter-American Exhibition of Painting and Engraving opens at the Palace of Fine Arts. (See Art.)

**Sunday 15** — Taxco Silver Fair opens. (See page nine.)



**Tuesday 24** — St. John the Baptist Day. Given over to ritual bathing in public baths, swimming pools and rivers—traditionally the day when everyone has to take a bath. (See page nine. Also Fiestas and Spectacles.)

**Mid-June** — Visit of New York Philharmonic on first leg of Latin American Good Will Tour. (See Music.)

**All Month** — Presentation of National Royal Ballet of Canada at Palace of Fine Arts. (See Music.)

# Preview

WHAT TO SEE, WHERE TO GO IN

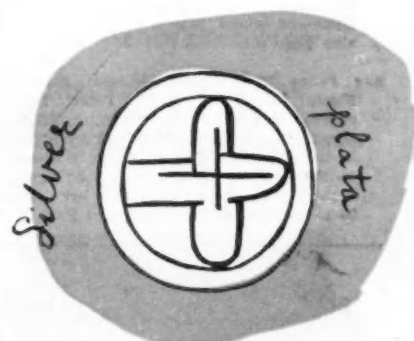
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## fiestas & spectacles

**Nogales, Veracruz, June 1-30.** Month-long fiesta honoring the town's patron saint. Things are liveliest on weekends.

**Rio Verde, San Luis Potosí, June 10-12.** Annual fair to celebrate the anniversary of the founding of local church in 1896. Native dances, pastoral plays, cockfights and horseraces. Also exhibitions of local agricultural and craft products.

**Calpulalpan, Tlaxcala, June 10-20.** Traditional fiesta in honor of St. Anthony of Padua. Dance of "The Moors and Christians." Natives of the region, in colorful costumes, bring their pottery, baskets and silver to the market. (Other worth-seeing fiestas on the Day of San Antonio, June 13, are held at La Grandeza, Chiapas; Casas Grandes, Chihuahua; San Antonio Tecómtil, D. F.; Ejutla, Jalisco; Teoloyucan, México; Carapan, Michoacán; San Antonio Nanahuatpam, Oaxaca; Cullacán, Sinaloa; Cárdenas, Tabasco; Calpulalpan, Tlaxcala; Tekit, Yucatán, and San Pedro Piedra Gorda, Zacatecas.)

**Camargo, Tamaulipas, June 15.** Commemoration of the historic Battle of Santa Gertrudis. Picnicking, sports and civic events on the scene of the battle some 12 kilometers from town.

**Guanajuato, Gto., June 24.** Traditional fiesta honoring San Juan Bautista. Fancy dress serenades, theatrical productions, balls in social clubs, starting on the eve, are

climaxed by *mañanitas* at the Dam of La Olla. The colonial mining town with its steep winding streets and charming hidden squares forms the perfect setting for these festivities.

**Tehuantepec, Oaxaca, June 23-30.** Held in the parishes of Guichivere and Vishana. On the evening of the 23rd the women of Guichivere parish led by church's sacristan parade to the Palo Grande, a huge tree on the outskirts of town, to receive flowers brought from the neighboring village of Lachigulrri. Later there are flower fights, and processions of garlanded carts drawn by oxen, and dances at night. On the 25th fireworks and more dancing. On the 26th and 27th they dance the regional dance of "The Old Women." On the 28th it is the turn of Vishana to duplicate these events.

**San Juan del Río, Querétaro, June 16-25.** Another celebration in honor of St. John the Baptist. A queen is crowned at a dance in one of the movie houses. There are horseraces, cockfights, football, basketball, poetry and music contests, etc. On the 24th, bullfights, firework displays and dances. A solemn high mass at 11 pm. climaxes the fiesta.

**Villa de Seris, Sonora, June 24.** Horseraces catraces and sackraces are among the spectacles. Ribbons are drawn from a pot, and those that match the ones worn by the town belles allow the lucky to

# HOTEL Victoria

*Ask the man who's been there*

## TAXCO, MEXICO

Chas. and Quincy Nibbi

Owners and Managers

dance all night with their "godmothers." (There are at least 42 fiestas throughout the Republic, thrown by towns that have San Juan in their name—nine in Oaxaca alone—or whose patron saint he is. See also page 9.)

there are fiestas in almost all towns with Pedro or Pablo in their names.)

### art

**San Pedro Tlaquepaque, Jalisco, June 29.** Fiesta in honor of St. Peter. Native dances, cockfights, fireworks, bullfights, serenades, mariachis, etc. During the paseo in the plaza, each swain offers a bouquet to the girl of his choice; if she accepts it she allows him to walk with her. (June 29 is the Day of Sts. Peter and Paul, and

**Galería Antonio Souza, Génova 61, 2nd floor.** Group show of the contemporary Italian painters, Afro, Santomaso, Periles, Sterpini, Severini, Novelli, Turcatto, Sciajola, Rotela.

**Galería de Arte Mexicano, Milán 18.** In conjunction with the Biennial Show at the

Palace of Fine Arts, an exhibition of the work of contemporary Mexican painters.

**Galería de Artes Plásticas, in Alameda Park.** Beginning May 20 the first exhibition of the works of Fernando Bolaños Cacho, in the main salon. In other rooms Colonial paintings by José Ortiz Tajonar and Victoriano León Camacho.

**Galería de Artistas Mexicanos Unidos, Hamburgo 38.** Permanent show of members' work. Painting, engraving, sculpture, lithography, etc. Monthly auction.

**Galería Diego Rivera, Ignacio Mariscal 70.** Permanent exhibition of the work of this recently deceased artist. Significant examples of all phases of it are on sale.

**Galerías Chapultepec, at the entrance to the Park near the monument to the Niños Héroes.** Works by the younger generation. Rooms devoted to painting, woodcuts, ceramics, popular art.

**Galerías Excelsior, Reforma 18.** Group show of Mexican canvases by 20 Catalan painters.

**Galerías Gleanz (Carmel Restaurant), Génova 70-A.** In one salon a presentation of pastel and watercolor nudes by Mariano Paredes; in the other a collective exhibit of engravings by Cuban, Panamanian and Caribbean artists.

**Galerías Romano, José María Marroqui 5.** The Manuel Laesiquilla show includes landscapes and portraits in oils.

**Central de Arte Moderno, Av. Juárez 4.** Permanent exhibition of the work of Rivera, Siqueiros, Tamayo, Chariot, Dr. Atl, Morado and others.

**Instituto de Arte de México, Puebla 141.** A photography show.

**Jardín del Arte, Sullivan Park, behind the Monument to the Mother.** Open-air exhibition and sale of the work of young artists from the National Institute of Mexican Youth.

**Museo Nacional de Artes Plásticas, Palace of Fine Arts.** All rooms will be given over to the First Inter-American Biennial of Painting and Engraving with more than 600 artists contributing two works apiece—and a great variety of styles and trends. At the same time a retrospective collection in tribute to three recently deceased artists—the Mexicans, José Clemente Orozco and Diego Rivera, and the Brazilian, Cândido Portinari—will be hung. The Biennial will run until August 6, and be open from 9 am to 8 pm.

**Museo Nacional de Artes e Industrias Populares, Av. Juárez 44.** Permanent exhibit and sale of folk art from all over the Republic. Masks, toys, glass, ceramics, pottery, furniture, etc.

### music

Conducting Course. June 16-July 20, the II



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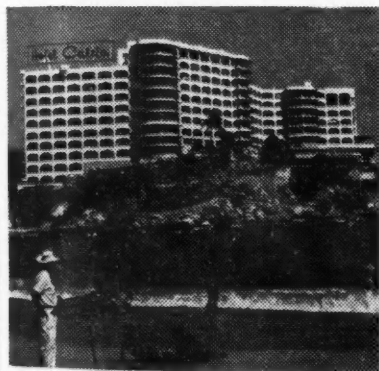
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Pan-American Course in Orchestra Conducting, under the direction of Igor Markevitch, will take place at Bellas Artes. Open to the public. Consult the papers for details or call 18-01-80 and ask for the Departamento de Música.

**N. Y. Philharmonic.** The New York Philharmonic will play at the Palace of Fine Arts, on the first leg of its Good Will tour of Latin America, toward the middle of the month. Leonard Bernstein will conduct. See the newspapers for dates and times.

**Symphonic Concerts.** The Symphonic Orchestra of the National University of Mexico presents its 21st Season, each Sunday in June at 11:15 am in the Palace of Fine Arts. The following artists will participate: conductors: José F. Vázquez (titular director), Kurt Redel (Munich), Admond Appia (Geneva), José Rodríguez Fraustro (Guanaquito); soloists: Michele Auclair (violinist), Robert Goldsan (pianist), Manuel López Ramos (guitarist), Luis García Renaut (cellist), Estela Lechuga (pianist), Higinio Ruvalcaba (violinist), Holda Zepeda Novelo (pianist). For further information call 22-43-91.

**Ballet.** The National Ballet of Canada will be presented at the Palace of Fine Arts and the National Auditorium throughout the month of June. A Corps de Ballet of 60 headed by Prima Ballerina, Celia Franca, will put on a repertoire that includes Antony Tudor's *Offenbach in the Underworld*, Frederick Ashton's *Les Rendezvous* and *L'Après Midi d'un Faune*. For further information call 18-01-80 and ask for the Departamento de Danza.

## t h e a t e r

**Come Back, Little Sheba** — Presented in English by the Players, Inge's Broadway success will be directed by Julio Weinstock, with Babara Crowley in the lead, supported by Carl Allen, Nancy Farris, Bill Newman, Roy Strozzi, Benner Turner and Sam Wixman. Tuesday through Saturday at 8:30 pm. Villalongin 32. Tel. 46-43-15.

**El Canto de los Grillos** — A comedy about provincial life in Yucatán by the young Mexican playwright, Juan Ponce, Salvador Novo directs, Rosa María Moreno stars. Teatro Orientación (behind the National Auditorium.) 20-88-38. Daily at 8 pm; Saturdays 7:15 and 9:45; Sundays 5 and 8.

**Escuela de Cocottes** — Long running French farce adapted by Carlos León and A. Haro Oliva. Teatro Ariequin, Villalongin 25. 35-31-62. Daily 7 and 9:45; Sundays at 5 and 8 pm.

**Isabel Ama a un Fantasma** — The Rita Macedo-Ernesto Alonso group continues with Giraudoux's celebrated play, *Intermexo*, translated into Spanish by Julia Guzmán. Teatro Sullivan, Sullivan 25. 46-07-72. Daily at 8:30; Sundays 5 and 8 pm.

**La Vida con Papá** — Lindsay and Crouse's perennial *Life with Father* playing here to

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packed houses in a translation by Rafael Gutiérrez and Manolo Fábregas—who also directs and stars. Teatro de los Insurgentes, Insurgentes 1587, 24-58-91. Daily at 8:30; Saturdays 7:15 and 9:45; Sundays 5 and 8 pm.

**Los Hijos de Eduardo** — Rerun of Marc Gilbert Savaujon's delightful comedy. José de J. Aceves directs a star-studded cast headed by Emperatriz Carvajal. Teatro Arcos Caracol. Av. Chapultepec 409. 14-46-12. Daily 7:15 and 9:45; Sundays 5 and 8 pm.

**Mujercitas** — Louisa M. Alcott's *Little Women*, translated by Landeta and Cardona. Ana Berta Lepe, former Miss Universe, stars. Teatro del Bosque (behind the National Auditorium). 20-88-38. Daily at 8; Saturdays 7:15 and 9:45; Sundays 5 and 8 pm.

**Honor al Pasado** — John Osborne's current Broadway hit, *Look Back in Anger*, presented in the round by Xavier Rojas. Teatro del Granero (behind the National Auditorium). 20-88-38. Daily at 8; Saturdays 7:15 and 9:45; Sundays 5 and 8 pm.

**Vive Como Quieras** — Kaufman and Hart's celebrated *You Can't Take It With You* directed by Enrique Rambal, who also stars. Teatro del Múscico, Vallarta 6. 46-88-09. Daily at 7:30 and 9:45; Sundays at 5 and 8 pm.

## sports

**Baseball** — Social Security Stadium, Av. Cuauhtémoc and Calz. Obrero Mundial. The two local teams, the Red Devils and Tigers, now battling for top place in the Mexican League, play home games here; Tuesday, Wednesday, Thursday and Friday at night, Saturday afternoons, Sunday mornings. Watch the press.

**Basketball** — Law School Gym, San Idelfonso and Argentina Sts. Women's National Championship.

**Boxing** — Arena Coliseo, Perú 77. Fights on Wednesday and Saturdays at 9 pm. Prelims and a main event. Check papers for details.

**Cycling** — At the Velódromo. Elimination races for the Central American Games.

**Frontón (Jai Alai)** — Frontón México, Plaza de la República and Ramos Arizpe. Tuesday through Thursday at 7:30 pm; Friday through Sunday at 6 pm. Frontón Metropolitano. Bahía de Todos Santos 190. Monday at 4 pm; every other day except Thursdays at 4:30 pm.

**Soccer** — University City Stadium. Brazil's crack Vasco de Gama eleven vs. teams from the Mexican Major League, Thursday nights and Sunday mornings. See the sports pages for times and details.

**Tennis** — Chapultepec Sports Club on the Re-

forma. Elimination matches for Pan American Games.

**Track and Field** — Parque Plan Sexenal (Calz. de la Villa.) Sunday mornings. Elimination tests for Federal District championship.

**Wrestling** — Arena Coliseo. Tuesdays and Fridays at 9 pm.

## horses

**Racing** — Hipódromo de las Américas, Lomas de Sotelo. Three classics this month. Sunday June 1: Presidential Handicap, 35,000 pesos added purse, for 3-year-olds and up, 1-1/8 miles. Sunday June 8: Anahuac Classic, 80,000 pesos added purse, 2-year-old colts, 5 furlongs. Sunday June 15, Gold Cup Classic, 40,000 pesos added purse, 3-year-olds and up, 1-1/2 miles. Sunday June 29, General Avila Camacho Classic, 35,000 pesos added purse, 3-year-olds and up, born in Mexico, 1 mile.

**Charros** — Every Sunday morning—usually at 11 am—there are Mexican style rodeos at the Rancho la Tapatia, Calz de los Finos; Rancho Grande de la Villa below the Statue of the Green Indians, Laredo Highway; and the Rancho del Hormiguero, Calz. de la Villa.

## bullfights

**Plaza El Toreo**, Cuatro Caminos. Novilladas until October, every Sunday at 4:30 pm. The novilleros, who have earned their right to appear in the capital by brilliant performances in the provinces, are going all out to achieve full matador status—hence these "calf fights" are often more exciting than the professional ones. A boy to watch is Rubén Salazar who is about ready for his *alternativa*—professional debut.

**Plaza México** — Av. Insurgentes, has announced that it will re-open for novilladas after having been closed for several seasons. Watch the papers. (See also page 20.)

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And just of the press. "Man vs. Beast" — a 50 cent (U.S.) pocket-book on bullfighting, with illustrations. México 19, D. F.

## this month in acapulco

Since Acapulco is the lotus-land of mañana, detailed reports of June activities hadn't reached us as we went to press. One point worth stressing about Acapulco in June, however, is that contrary to belief this month heralds the beginning of cooler weather (although it is still tropical, of course—which is why one goes there.) Then, too, since it is not the height of the plushy season, Acapulco in June is apt to be quieter, pleasanter and cheaper than at any other time.

### Nightlife:

The two best shows, perennial ones, in Acapulco are Holiday on Skis, 10:15 nightly at The Ski Club, and the world-famous Quebrada divers who make their death-defying leap twice a night best observed, while sipping, from La Perla, in the Hotel El Mirador.

There is dancing nightly at the Pierre Marqués, the Kontiki Gardens and Palmera Room of the Palacio Tropical, and the Hotel Prado Americas' Club Cantamar and the Hotel Las Hamacas' Los Cocoteros.

In the latter, incidentally, there is a remarkably authentic floorshow of Indian and regional dances nightly at 11:15.

### Conventions:

June 10-13. The Rotary International at the Hotel Caleta.

June 19-21. The American Society of X Ray Technicians at the same hotel.

## OF SPECIAL INTEREST IN COMING MONTHS

**July 4** — American Colony celebrates with a day-long picnic, sports, speeches, sideshows, etc., at the American School.

**Flower Fair** — Colorful celebrations in San Angel, Mexico City suburb, in honor of the Virgen del Carmen, July 16. Also in Oaxaca and other places throughout the Republic.

**Dance** — In July the First Pan American Dance Festival will be presented at the Palace of Fine Arts.

**Music** — The State Government of Durango will put on an International Festival of Music in the state capital during July.

**Commemoration** — On August 13, 436th anniversary of the fall of Tenochtitlán, capital of the Aztec Empire, where Mexico City stands today, the dancer-fraternities gather to pay homage to Cuauhtémoc.

## JUNE climate

CITY	TEMP. (°F.)	RAIN (Inches)
Acapulco	83	17.3
Cuernavaca	79	7.8
Guadalajara	71	7.6
Mérida	81	5.9
México	63	4.3
Monterrey	81	2.3
Oaxaca	71	4.9
Puebla	64	6.2
Taxco	72	10.7
Tehuantepec	72	6.5
Vera Cruz	81	10.7

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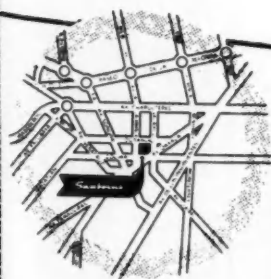
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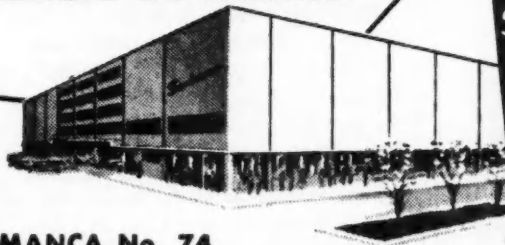
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# From our readers

## THREE CANDLES

...It has come to our attention in the most recent issue of your magazine that you are now celebrating your third birthday. We should like to express on behalf of the American community our warm congratulations to you and your staff for the excellent work which you have been doing for the past three years in bringing out your very interesting magazine. We feel that it plays a definite part in calling to the attention not only of many of the Americans who live here in Mexico but also to the Americans who come to Mexico as visitors the many interesting features and attractions which exist in this country...

McNeil Stringer, Jr.,  
President,  
American Society of Mexico,  
Mexico City.

...May I extend my personal best wishes and congratulations to you and your organization as you go into your fourth year of publication. Having some personal experience of publishing in Mexico, yours is no small accomplishment.

Robert J. Cole,  
Editor for Latin America,  
*The Journal of Commerce*,  
New York.

## OOPS, SORRY

...I follow your recipes on Mexican cooking each month, but the last one on "Mexican Soup a la Gran Sociedad" threw me for a loss. Try as I may, I still cannot cut grated Swiss cheese into cubes. Can you? I bet it ain't easy.

Robert S. Dixon,  
Clearwater, Florida.

...In your April issue, Don Demarest repeats "the blunt statement that there was almost no completely reliable

tome written about Mexico by an Anglo-Saxon, fiction or non-fiction." Evidently Mr. Demarest has not had an opportunity to read MEXICO AND ITS HERITAGE by Dr. Ernest H. Gruening... a former resident and longtime friend and admirer of Mexico. Stuart Chase declares—and rightly—it is "the best source book ever written about Mexico"... I recommend the book to D.D. and his readers.

Paul Pérez,  
Oaxaca, Oax.

...Our editor, who collaborated, agrees that this is a book to put on that special shelf with John Crow's MEXICO TODAY.

## FIESTA BRAVA

...Please send me a list of all the active Plazas de Toros in Mexico which feature first and second class matadors. Also the time of the year when they are most active.

Hal Hundley,  
Phoenix, Arizona.

...A tall order, since almost every town and village in Mexico has a corrida on fiesta days. The leading plazas, however, are in Mexico City, Monterrey, Aguascalientes, Acapulco, Ciu-

## "FRIENDS OF MTM"

The winner of the Subscription Contest announced in the February issue—and thus entitled to not only the special uniform designed by Vlady and the title of Grand Behemoth of Buenavista but to either a roundtrip plane or train ride from the port of entry nearest her home to Mexico City or a long all-expenses paid weekend in Acapulco was

MRS. LOWELL WEEKS,  
LONG BEACH, CALIFORNIA.

She should write and let us know her choice of prizes and the measurements for her uniform.

The competition was close, and several recounts had to be taken. And so we'd like to remind our readers that the Lot in Paradise is still up for grabs, as announced in MTM for April and May.

dad Juárez, Guadalajara, Guanajuato, Irapuato, León, and San Luis Potosí. These have bullfights, either first class or novilladas, almost every Sunday. (See also page 20.)

Vol. IV, No. 6, June 1958

## MEXICO/this month

EDITOR:

Anita Brenner

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Our Cover: Cholula church built upon an ancient pyramid. (For picture story see page 12.)



This little hook (MTM's sign), swiped from the Aztec codices, means words, music, wind and waves.



# person to person



THE MOST FAR-REACHING and significant move in Inter-American relations in many years was made recently by Mexico, Peru and Bolivia jointly, who persuaded the OAS to send to the Economic Council of the United Nations studies of the zinc-and-lead problem that has been badgering the dreams of high statesmen on both sides of the Rio Grande.

Zinc-lead is in this case representative, and symbolic also, of copper, silver, cotton, sugar, coffee, nitrates, etcetera, almost every major product of the Spanish and Portuguese-speaking American world. The problem, long a nightmare of governments south of the Rio, consists of the fact that economies, in which one or only a few, products are the business of the country, can be shambled overnight by a simple move tariff-wise, or a job of dumping, decided by inside-U.S. politics or business factors.

This immensely dangerous dependency is the major source of anti-U. S. fears and hatreds in America South, there being also the threat of political use of such leverages, to force acquiescence in whatever matters might at the moment interest powerful Stateside interest or individuals.

The move made recently by mining interests Stateside, for instance, to get a tariff raise on Mexican products, immediately menaced Mexico's hard-fought monetary stability. And it was in defense of this that Mexico's OAS

to seek solution of such conflicts through joint study and action, putting, in each case, national interests above private, wherever they may be. Difficult though it is to accomplish it, it is nevertheless a piece of pioneering that, if at least in part successful, will eliminate very dangerous frictions and explosive trends in the Inter-American picture.

JUNE brings to Mexico, contrariwise to its nearest U. S. neighboring regions, the beginning of the cool of the year, closing the warm-to-hot pre-rainy season months. It is the month of very green fields and bursting bloom, and therefore appropriately the month in which water is celebrated widely. Officially, the bathing season—so to speak—begins on St. John's Day, the principal festivity being of course to immerse joyfully. Our Mr. Demarest's roundup of all the types and usual places of immersion, on page 9 of this issue, should dispose of the subject in a thoroughly scholarly way, once and for all.

Mr. Demarest, as Food Editor, in possession of the most fiercely disputed job on our staff by sheer seizure of power from within the palace gates, is much troubled this issue by the improbable recipe interviewed from Dolores Del Rio by Romney Brent. Our friend Brent, who is Miss Del Rio's director in her return to the legitimate theater in Spanish, opening soon, is also a Larralde from Monterrey, and has in common with Miss Del Rio memories of the stately mansions and pillared porticoes of the old landowning aristocracy, to which they both belong.

Like the majority of Mexicans who lost their estates, fortunes, prestige and so on in the upheavals of revolution and social change, these friends of ours are not bitter mourners nor enemies of the current status quo, but on the contrary; they're working artists and ordinary citizens with the same deep attachment and pride in

There is a rather obese body of literature that seems not to have been weighed by the reviewers, so we propose to put it, limb by limb, on our small butcher's scales. The meat we refer to is that which is hung on Information Racks by large companies for the nourishment of their office and factory employees.

Let us comment on a few titles taken at random: "How to Live 365 Days a Year"—(This edition was actually published in a leap-year); "Toward Outer Space"—(Space is space, we say); "Lightning and You"—(Enlightening for most readers); "Spending Time with Your Family"—(As contrasted to doing time?); "Fish is Delicious"—(Especially to fish).

Pamphlets with titles of this kind are clearly irresistible, and they are taken home mostly to homes that have no libraries. They stimulate interest, advocate against absenteeism at home as well as on the job site, and promote a wholesome attitude of mind. We would, of course, condemn the pamphlet entitled "How to Stay Young", after noting that one of its contributing authors is now dead.

The literature isn't art, but it gives honest weight on our scales, and we recommend it above a best-seller like "Peyton Place", which isn't art, either.

Angus

man. Luis Quintanilla, promoted his joint move with the two other countries also threatened.

Although there is some precedent for economic regulation of market flows and prices on a world scale, through specific organisms for the purpose, not much of this kind of international co-operation has gone on within the United Nations frame. It seems logical

their land that you will find in Mexicans of whatever origin or present rank.

There isn't any place that we know of where this adjustment has been so healthily and gracefully made. Maybe there's something about the combination of lusty humor and grande dame graciousness in Dolores' storied aunt, name of Lupe, who made up or somewhere found the remarkable recipe (see page 28) that makes almost anything possible.

## NATIONAL PANORAMA

### FIRST REGIONAL STOCK MARKET MEETING

As Released to MTM by the  
Bureau of Economic Research  
Nacional Financiera, S. A.

Mexico's First Regional Meeting for the Development of the Securities Market was held recently in the progressive northern industrial city of Monterrey. Businessmen from the States of Chihuahua, Coahuila, Nuevo León, and Tamaulipas gathered to discuss ways in which local stock markets could further the development of the economy of the region and to consider statements of policy presented by representatives of official institutions connected with the securities market.

The National Securities Commission, the National Banking Commission, Nacional Financiera, the National Mortgage Bank, the Bank of Mexico, and the Ministry of Finance, as well as the local Monterrey Stock Exchange—represented at the meeting—all are especially interested in promoting a healthy capital market and sound saving habits in Mexico. The initiative shown by businessmen in organizing this first regional conference is a very welcome sign of the drive for progress, in particular evidence in the northern part of the country.

The paper presented by Nacional Financiera called for working out new and effective instruments for protecting the purchasing power of national savings and bringing more savings into useful investment. In the early days of promoting the securities market, Nacional Financiera encountered first a scarcity of savings and secondly the lack of confidence on the part of people to invest. Private securities as well as government bonds were extremely difficult to place. Nacional Financiera developed a new instrument to provide greater mobility to public and private securities—the certificate of participation, which evidences co-ownership in a common fund of securities managed by Nacional Financiera.

This security created confidence in the investor because of its great liquidity.

## News and Comment

### the first lap

The new road between Querétaro and Mexico City will open this month. The last few miles were paved in May, thus completing the express speedway between Piedras Negras, at the Texas border, and the capital—the first leg of the Pan-American highway, which we are told will be finished all the way down to the Panama Canal by this time next year.

### frontiers

"Mexico's Hydrocarbon Klondike" is the nickname given to Petróleos Mexicanos' newly inaugurated Tabasco operations. A substantial step forward in the country's continuing struggle to produce sufficient petroleum products for its own rapidly increasing demand, the Tabasco plant will augment present national oil production by 7%. New wells will supply Tehuantepec's Minatitlán refinery with crude oil, and a treating plant will turn out an ample supply of natural gas for local consumption and development. In order to provide for the 2,000 people needed to staff the operations, Petróleos Mexicanos built an entirely new city in the tropical wilderness, duly identified as PEMEX City. Facilities for workers and their families include 400 new dwelling units, a school, church, hospital, modern markets, parks, a theater and other civic buildings.

### literary note

MTM's correspondent on Manhattan's Publisher's Row claims that Mexico is about to take over the U.S. literary spotlight which has been successively occupied since WW II by Italy, Japan, the French Existentialists, the world's children and Samuel Beckett (the celebrated Irishman who has begun to translate into English the controversial novels he originally published in French.)

Juan Rulfo's *Pedro Paramo* (which could be described as a fiercer, more lilting, readable and intelligible Jalisco version of *Malloy Dies*) has been sign-

ed up for fall publication by Beckett's U.S. publishers, the Grove Press. *New World Writing* will dedicate a section of its next issue to Latin American Letters, with the spotlight on Mexico; the *Evergreen Review* will publish a special issue devoted to new Mexican writing this fall and the *Texas Quarterly* is toying with a Mexican literary supplement to be published later in book form by the University of Texas Press.

But the real coup, our correspondent reports, is the anthology of Mexican poetry that the University of Indiana has announced for November—entirely translated by the same Mr. Beckett. Quite brilliantly, he says, considering that the creator of *Godot* doesn't understand a word of Spanish.

### anopheles

Mexico is making such great progress in its battle against malaria that the head of the malaria department of the Pan-American Sanitation office recently urged other Latin American countries to follow its example.

Dr. Carlos Alvarado announced that Mexico leads Cuba, Haiti and the Dominican Republic—all of which are in the same malaria zone as this country—in the campaign to wipe out the disease. So great has been Mexico's progress, he said, that Mexican specialists have taken on the task of instructing malaria experts from other countries.

### tortilla checkers

Inspectors of the Economy Secretary's Bureau of Standards are receiving last-minute instructions for launching a campaign to see that things are as they should be in the tortilla business.

It seems there have been any number of complaints to the effect that most of the persons who grind the dough for tortillas in the Federal District also own the places that sell them and that they've taken advantage of that to slip their customers shoddy tortillas and to weigh in their thumbs with their product.

DOLORES DEL RÍO, who makes her debut on the Spanish-speaking stage this month, chats with her director, Romney Brent, on the porch of her home in Coyoacán. Miss Del Río, first lady of the Mexican film industry since the days of the silent screen, will open soon in *Lady Windermere's Fan* at the Fábregas Theater. (Photo by Kati.)



## in June

St. John the Baptist Day, June 24, is for obvious reasons the day everyone in Mexico takes a bath. The public swimming pools remain open for 24 hours and are jammed. In the villages the populace troops to the river, picnics and shoots off fireworks. Every place in the Republic that has San Juan in its name goes in for fiestas, usually involving aquatic sports and *mañanitas*—early morning serenades.

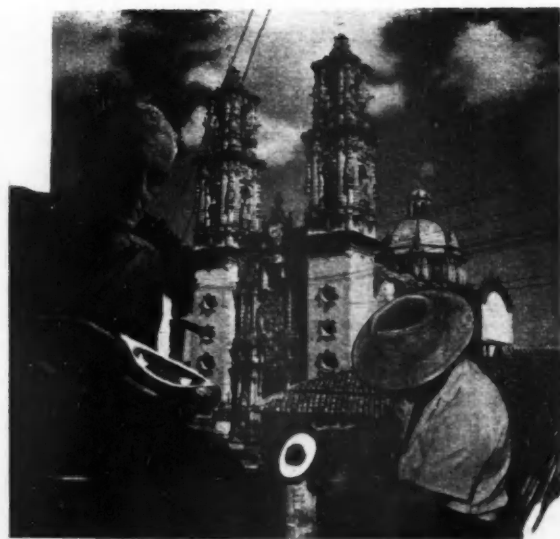
In Guanajuato—a ceremony dating back to 1846—the townspeople parade to the reservoir in fancy dress, even though they can expect "showers" of perfumed water.

In Chavinda, Michoacán, the ritual bath takes place at three am, after which fast is broken with *atole* (a corn gruel) and flour *gorditos* (a fattening cooky). The rest of the day is given over to horse-races and the night to torchlight parades of *charros*.

In Puebla the public baths are decorated and free soap, scrubbing brushes and plates of fruit—especially St. John pears—are distributed.

In Mochicahui, Sinaloa, an image of the saint (but not the participants) is dipped into the river three times, while the dance of "Las Pascolas" is performed on the bank.

TAXCO SILVER fair, an annual event in the silver capital of Mexico, will be held this year between June 15-28, featuring fiestas, contests and silver sales. Montage at right shows William Spratling, the American who revived Taxco's silver industry—and Taxco; Santa Prisca Church and a silver craftsman.





**BOTTLE BABIES**—Sra. Hermelion Samora keeps these chubby lion cubs in her trailer and feeds them with a bottle.

# Country Circus

by Gordon L'Allemand

The Circo México is a poor little circus. Its main tent is in tatters; its trucks and its trailers are old and worn. But for eighteen years it has gayly held ends together and traipsed from town to city and back again across northern Mexico.

Any relationship between this one-ring circus and the three-ring type common across the border in the United States is purely coincidental. There are only about 25 members of the troupe—men women and children, the "artists" and their families, the animal trainers, roustabouts and other helpers.

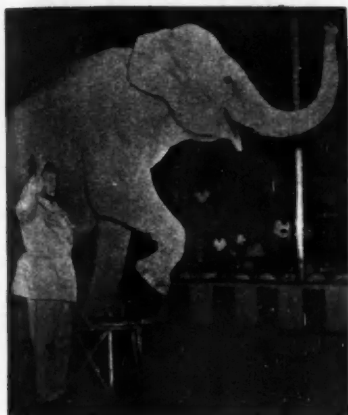
There is an elephant named Susie, a llama called Esmeralda and 15 lions of assorted sizes and ages. There is a chimpanzee named Toots, a scrabble

(Continued on page 27)

**EL ROCCO**, the goat, and **Juanito**, the lion cub, size each other up. If looks could kill they'd both be dead.







SUSIE, the elephant, salutes the crowd. Small audiences don't discourage her or the circus.  
(All photos by the author.)

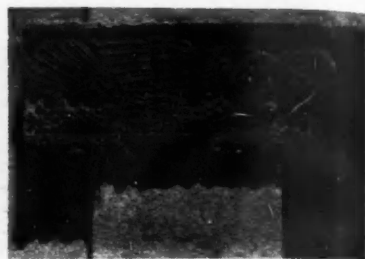


LION FEEDER Julio Méndez wrestles with Biuri while Pencho and Tosto watch (upper right). Right, Juanito lands one on Tosto.



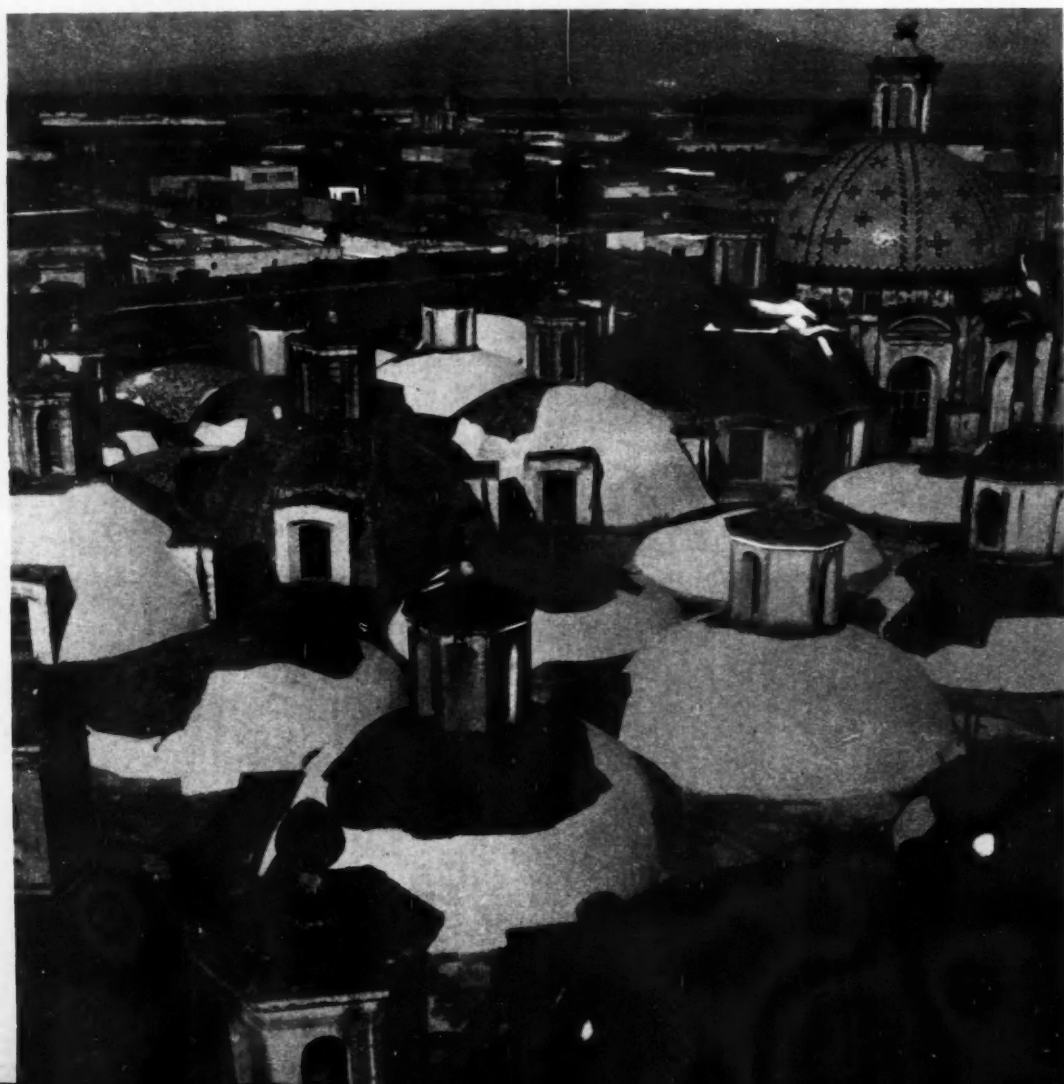
GASOLINE AND FRIEND, below, keep country youngsters laughing. It's a big day for young and old when the troupe hits town.





EAGLE KNIGHT, over Spanish doorway, striking symbol of two clashing civilizations. Below and left, cupolas of Capilla del Rey. New ones were continuously added while awaiting a king who never arrived. Hill in background at left is really an ancient pyramid. (Photo Rulfo.)

... noted for its multitude of churches, - "one for every day of the year" - ancient cholula was a fabled city long before the coming of cortés.



# Cholula

Seventy-seven miles southeast of Mexico City, on the other side of Popocatepetl and his also volcanic consort, Ixtaccihuatl, there is a cluster of cupolas (fantastic Easter eggs in an unreal nest) surrounding a cone-shaped hill. On top of the hill there is a demure white church, and beneath the church, and inside the hill, a labyrinth: the tombs, shrines, and broken images of what was once a very famed and much revered pagan temple. If one could dig under each of the other churches, one would surely find there, too, the remains of shrines and images of rain, fertility and war gods long since replaced by gentler aspects of divinity.

This is the town of Cholula, "city of churches," where there is, supposedly, one at least for each day of the year; and very little else, except a quiet massive central square, shady portals, and a few tradespeople conveniently closer to the surrounding farms than the nearby city of Puebla.

For almost five hundred years, since the coming of the Spaniards, Cholula has been this sort of place; a half-hearted trade center and concentratedly monastic spot. Before that, for centuries no one has so far been able to count, Cholula was a sacred city, an aggregation of temples, schools, and training centers for warriors and priests; in a way not unlike medieval university cities.

The two civilizations that thus fused clashed to the point almost of mutual extinction here. The Cholula Massacre was a bloody night and day of fighting, in which the Spaniards almost completely wiped out the flower of Aztec nobility, gathered unarmed to celebrate a major holy day. Legend says this brutal attack was ordered by Cortés when, warned by his alter ego, the Indian girl Malintzin (also known as Malinche), he was told to kill before he was himself killed. He did so with the help of Indian allies rebelling against the dictatorial Aztecs.



CHOLULA MASSACRE. Page from the Codex Tlaxcala (above), Indian account of the conquest. Behind Cortés, on horse, Malintzin directs literal decimation of Indians.

CHARACTERISTIC VIEW of Cholula main square. (Photo by Juan Rulfo.)



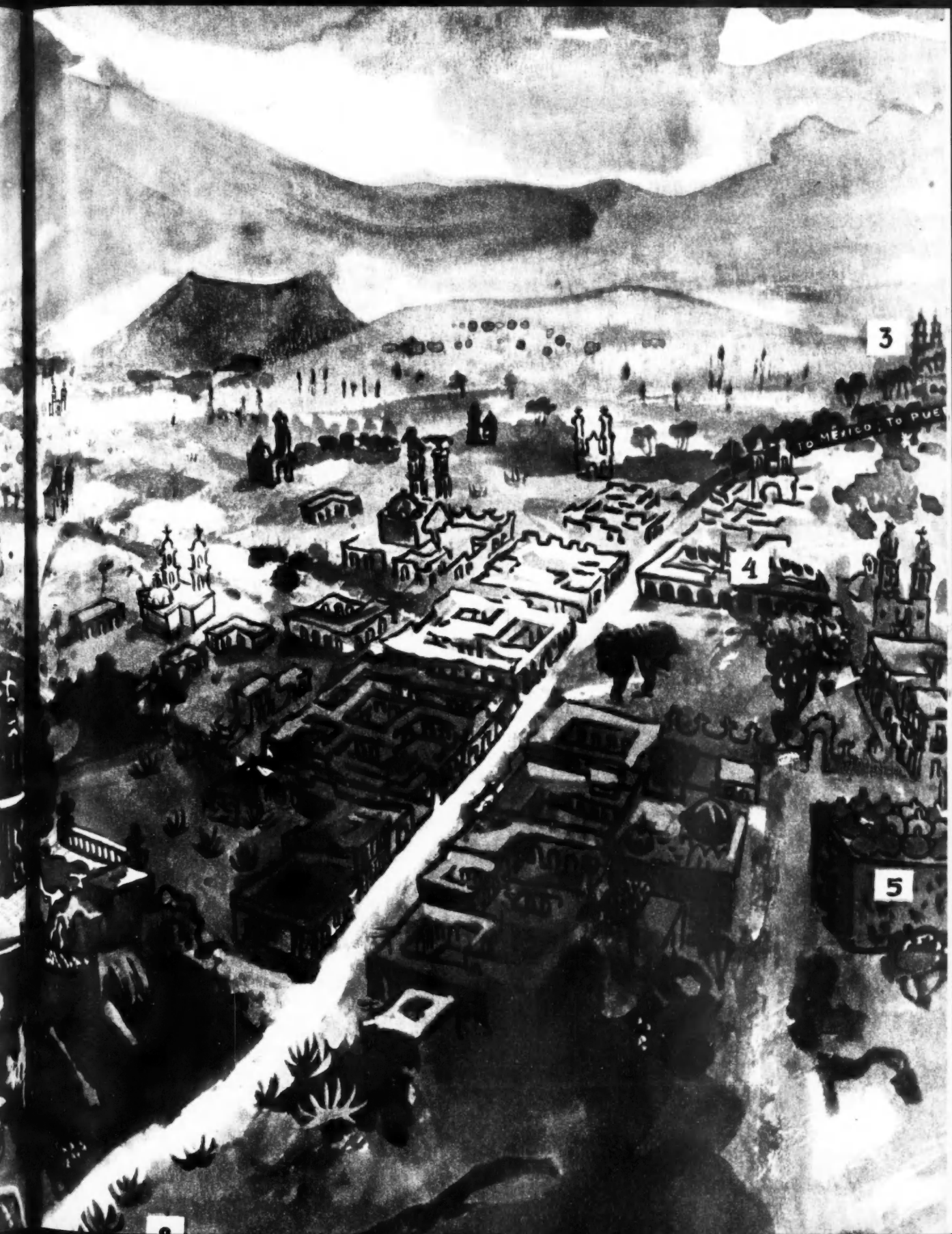
# CONQUISTADOR'S MAP of CHOLULA

Drawn for Mexico/  
this month by Vlady

- 1 Iglesia de los Remedios church built on a group of pyramids, 2 Museum with interesting archeological maps. — 3 Iglesia de Guadalupe, 4 Municipal Palace and porticos, 5 Royal Chapel, a forest of columns and domes, 6 Convent of San Francisco. 7 Santa Maria Tonanzintla, extreme baroque architecture. 8 Acatepec, the Church of San Francisco, built in the 17th century of tiles and cattail.









ST. MICHAEL, the Archangel, patron of the city, is shown in this detail from a wall in the Bishop's Palace, Puebla (circa 1758).

PLATE employing pattern similar to above right.

*Cholula*

**Talavera**



TILE from the facade of the Church of San Francisco, typically Mexican in its design and color.



*Talavera*, the majolica that takes its name from the town in Spain famous for producing this ware, was introduced into Mexico by the first Spanish settlers. Indian craftsmen adapted Spanish patterns, which in turn had been adapted from Moorish ones—sharpening the colors and making the designs more baroque and fanciful.

The subdued Spanish blues and whites, browns and greens took on the daring contrast typical of the bright tropical hues of Mexican art. And at the same time, particularly in themes and patterns, Mexican colonial *talavera* was influenced by the Chinese and Indian porcelain that the galleys were bringing from the Philippines.

*Talavera*—both pottery and tiles—probably came to Mexico between 1560-1580. By 1602 Puebla was already noted as the center for its manufacture, and a Pueblan, Don Gaspar de Encinas, was commissioned to decorate the main altar of the first Metropolitan Cathedral. During the opulent 17th century these tiles achieved their height of richness and variety. Used not only for decoration, but in the Moorish manner as a structural material, buildings were often faced, roofed and cupola'd in *talavera*—until the city of Puebla began to glisten in the sun like an oriental potentate's creation.



17TH CENTURY Church of San Francisco, Puebla, top. (Photo Juan Rufo.) Above, famous tile-lined kitchen in Santa Rosa Convent, now State Ceramic Museum. — Left, characteristic use of *talavera* for decoration.



▲ AN ACAPULCO fish story if we ever saw one.

▼ PARTY STYLES are free and easy.



THIS isn't a model from outer space at all, but a sunsuit innovation on the Acapulco shore. Fashion emphasis is on originality and comfort. (Photo Koehler Associates.)

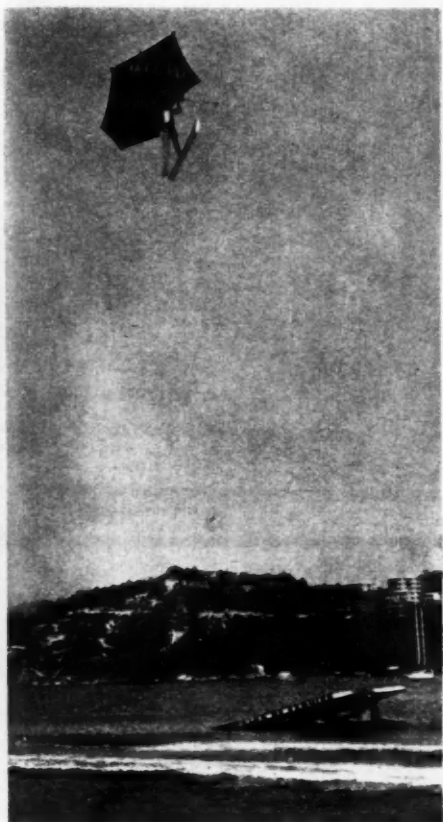


# ACAPU

Home of anything-goes fashions where the theme is —

Acapulco again invades the fashion horizon by displaying evidence of some of her more off-beat, uninhibited, and yet thoroughly delightful and compatible tendencies. Blazing clashes of reds, oranges, and purples; hard-working, hand-woven fabrics; even beachside application of native traditional embroidery from as far away as the mountains of Chiapas. Not only are the colors of the Acapulco designers brilliant, but their ideas are original, livable, and comfortable as well.





▲ HE'S ALL UP in the air about his water skiing.  
(Dress optional.)



▲ MEN can be comfortable here, too.

◀ THE chemise, or something, invades Acapulco.

# PULCO

"cool, man, cool"

As the pictures on these pages show, anything, or at least almost anything, goes in the way of dress. Even the travel agents, themselves, let their hair down here. The photo at far left shows a group of them at a spontaneous wing-ding during their recent convention. Tux and tails just aren't the mode. The weird, wacky, colorful and comfortable garments shown in the other pictures are more like it.

▲ HATS are always in season. (Photo Marilu Pease.)





NO PIT for the orchestra of this open air theater.

ARACELIA CHAVIRA in one of her less terrifying moments as "the weeping woman." She was outstanding in the role.



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## the arts

### theater: 16TH CENTURY HORSE OPERA

by María Elena Martínez Tamayo

A new sort of open-air theater—part spectacle, part audience participation show, play, ballet and festival—has been one of Mexico's most interesting recent contributions to theater art. Student groups have been presenting the *Entr'actes* of Cervantes and short plays by Lope de Vega and Quevedo in a Guanajuato square and the main plaza of Cuernavaca. Dogs wander onto the scene, real doors provide exits and entrances and ancient cobblestones resound to the galloping hooves of handsome mounts.

The 16th century Plaza de Chimalistac, near the Obregón Monument here, with its small baroque church, its ex-convent, well and pepper trees, provided an ideal setting last month for the first presentation in a projected series of *Legends of the Streets of Mexico*, by the Popular Theater Department of the National Institute of Fine Arts. The spine-chilling legend of "La Llorona" (The Weeping Woman) was adapted by Carmen Toscano—already well-known for her magnificent docu-

mentary movie, *The Memories of a Mexican*. Fernando Wagner directed; the music was by Carlos Jiménez Mabarak, the choreography by Waldeen.

(Continued on page 22)



by Bert Quint

The "big season" of the bulls which ended recently in Mexico City was a season that almost never even began, but one full of the classic ingredients of the corrida—skill, beauty and the presence of death.

Because of personal and financial problems in the world of toreros and impresarios, it appeared for a while that no bull would be fought in the capital. First, the Unión de Matadores de Toros y Novillos—the Mexican bullfighters association—broke with its Spanish counterpart over what it said was unfair treatment of its members in Spain. So no Spanish matador could lift a sword in a Mexican ring, and

aficionados here temporarily were deprived of such famed bullfighters as Dominguín, Litri, Chamaco and Ordóñez.

Money troubles shuttered the Plaza Monumental, home of the great matadores in Mexico City and the largest bullring in the world. The former manager, Alfonso Gaona, had failed to pay many of the toreros he had contracted and matadores and novilleros refused to return to the Monumental until the debts were paid.

That left just El Toreo, a much smaller plaza outside the city, difficult to reach and unable to hold the crowds necessary to pay what the outstanding Mexican bullfighters would demand.

Nevertheless, the El Toreo management signed up the ones it could and the season finally began in February,

some three months late. In spite of the obstacles it turned out to be an exciting one. There were, as always, some corridas when either the bulls or the toreros left much to be desired. But there were several that will long be remembered.

The best of this year, and one of the best in many years, was on April 20, the eleventh and penultimate corrida of the season. El Calesero (Alfonso Ramírez), El Soldado (Luis Castro) and Humberto Moro found themselves pitted against six of the noblest bulls of Don Jesús Cabrera and reminded the Mexican public that there still are great toreros in Mexico.

El Calesero, who several years ago nearly lost his life on the horns of a bull, regained his confidence and, with cape and muleta executed two chicuelina-studded *faenas* that were pure ballet. For one he was awarded two ears.

El Soldado, coming out of retirement, performed several *quites* that were perfection and Moro, too, had his spectacular moments. Both were permitted to circle the ring in triumph.

Three Sundays previous, there was another corrida that will be remembered—but for another reason. That was the day the valliant Antonio Velázquez suffered the worst goring seen in Mexico in years.

Just as the bulls of the ganadería of Cabrera on the 20th of April were noble, so the bulls of Zacatepec on

(Continued on page 22)

ART, TRIUMPH AND PRAYER—three aspects of the corrida and two of the men who gave the season some of its most memorable moments. Top left, two trademarks of El Calesero: a *large cordobesa* and a *chicuelina*. Lower left: Antonio Velázquez before his near-fatal goring—circling the ring after being awarded ears and tail of a bull he had killed, and at prayer before another fight. (Photos Mayo.)

SOMETHING

# ENTIRELY NEW

IN LUBRICATION



FOR NEW  
DRIVING  
PLEASURE



## Mobiloil Special

Puts more "horses" into your motor—  
more savings in your pocket!

## FIESTA BRAVA *Continued • • •*

March 30 were killers. All six charged for the toreros—Velázquez, Moro, and José Ramón Tirado—instead of for the red cloth.

The worst was the fourth toro—Velázquez' second. Big, with high, wicked horns, he kept going at Antonio. The crowd jeered when Velázquez allowed the picadores to give the bull the customary three lance thrusts to sap his strength somewhat and he gestured with his hand as though to say: "I know what I'm doing; this bull is no cow."

Moments later, Velázquez was on the horns—one tearing through his jaw, spiking his tongue in three places and emerging near his forehead. Those



who saw the goring considered it a miracle when, four Sundays later, Velázquez was able to walk around the ring on the arms of his doctors and salute his public. Another miracle—this time of courage—was his desire to fight again. Whether or not he would be physically able to, however, still was doubtful.

Other memorable moments of the temporada were recorded by Manuel Capetillo, who demonstrated that there are few who can handle the muleta with his grace, and by Rafael Rodríguez, whose valor was extraordinary. The reappearance of Lorenzo (The Magnificent) Garza and the triumphs of Joselito Huerta highlighted the season outside of Mexico City.

As the season closed, the future of bullfighting in the capital still was hazy. Moisés Cossío, owner of the Plaza Monumental, had spent a million pesos to pay off Gaona's debts and *novilladas*—fights by fledgeling toreros—were scheduled, but the plaza still was without a new manager. And, although efforts were being made to restore normal relations between Spanish and Mexican bullfighters, that, too, was uncertain.

Meanwhile, throughout the country, the "little season" has begun. Young men—many of them still boys—who wish to make their names as famous as those of El Calesero and Capetillo and Velázquez are fighting two-year-old bulls rather than the four-year-olds fought by proven toreros. These bulls are smaller but they, too, have horns. And so, in large rings and small, in cities and pueblos there is still to be seen and felt the skill, the beauty and the presence of death which are part of the running of the bulls.

## theater

*(Continued from preceding page)*

Aracelia Chavira made a lovely, terrifying Llorona.

In the play two worlds meet; Spanish hidalgos ride their prancing steeds through crowds of quiet-stepping Indians; in one corner a courtly pavane takes place, in another an Aztec war dance; the music of the flutes and *teponaztles* is amplified by loudspeakers masked in Spanish moss. And two art forms—old-fashioned melodrama and modern experimental theater—blended into a costumed horse opera that was exciting and impressive to the eye.





# immigration

by Jorge Camps

*Though it is of course impossible to cover all aspects of this vast and important subject in one article, we have attempted to present the chief points here. Queries from readers puzzled by any portion of the law will be passed along to the author, and further articles on the subject, or particularly interesting phases of it, will be published from time to time.*

The Editors

Foreigners can enter Mexico under two legal classifications: Immigrants or Non-Immigrants. The latter status includes several categories, such as Tourists, Travelers in Transit and Visitors.

A Tourist Card, which entitles the holder to one visit up to six months stay, can be obtained from any Mexican consulate for \$3 (U.S. currency). A card which permits an unlimited number of exits and entrances to the country during the six month period costs \$5.

"Travelers-in-transit" to other countries can get a permit which allows up to 30 days stay for \$3. A "Visitor" to Mexico for specific activities in the fields of art, science, or sport can have his permit (also \$3) extended twice for six months each. "Visitors" for business reasons, for a period no greater than six months, but with unlimited exits and entrances, pay \$5. In no case is the tourist or traveler in transit allowed to dedicate himself to any remunerative work within the country. However, Visitors can obtain a permit to work in Mexico for six months, for specific activities; this license costs \$41.44, and is renewable for some purposes, such as for creative journalism. Correspondents or freelance writers with specific assignments may enter with a Courtesy Permit, equivalent to Visitor status, but without charge.

**Immigrants** are divided into the following classifications: *Rentistas*: (people who can count on a fixed income), *Investors*, *Professionals*, *Business Executives*, *Technicians* and *Student Immigrants*. Immigration papers

may be obtained from any Mexican consul, according to the requirements and conditions set out below.

Briefly the Immigrant must be able to prove that he has a fixed monthly income (if a *rentista* of \$320 a month for each adult individual and \$80 more for each dependent); he must agree, except in special circumstances allowed by law (such as that of Executives, Teachers, Technicians<sup>1</sup>) not to work for remuneration. He pays an immigration tax of \$103.50.<sup>2</sup>

Within 30-60 days of his arrival in Mexico, he must legalize his status with the *Secretaría de Gobernación*—hereafter referred to as *Gobernación*.

Immigrant papers are renewed on a year-to-year basis up to five years, after which he acquires permanent status. Renewal is conceded annually, upon presentation of satisfactory evidence that the Immigrant has complied with the law and is occupying himself according to his declared purpose on entering.

At the end of five years the immigrant applies for *Immigrado* Status—that is, permanent residence in the country, with the right to work at whatever job he pleases (with one or two exceptions)—without forfeiting his own citizenship.

**rentistas:** (Immigrants with a Regular Income).

Defined as foreigners who wish to live in Mexico on the proceeds of a fixed, regular income (either a pension, rents, income from stocks and bonds, etc.). **Requirements:** *Rentistas* must either (1) Deposit the equivalent of five years of the required minimum monthly income (or at least \$19,200) with the *Nacional Financiera* (which is a national government finance and deposit institution) or any other bank or similar organism *Gobernación* may specify or permit. The immigrant will then be allowed to draw a fixed monthly sum on this account. (2) Obtain a certificate from a Mexican consul that he has shown satisfactory proof of his ability to tap the required regular income. (3) Provide satisfactory evidence to *Gobernación*, in the form of documents or property titles, of such solvency.

Immigrants admitted under this classification are forbidden to dedicate themselves

<sup>1</sup> But even then only at the job and for the employers specified in his papers.

<sup>2</sup> In the case of Students, Minors and Immigrants through marriage or parenthood the tax is waived.



to any remunerated activities within Mexico, although they may make legitimate investments in Mexican enterprises. However, to obtain the annual renewal of their papers, they must prove that they are living on the sources of income specified.

## investors:

An immigrant who wants to invest money in Mexico can put his capital in any stable branch of industry, agriculture, or import-export business, as well as a corporation. **Requirements:** The minimum investment for anyone wishing to settle in the Federal District or adjoining states is \$32,000 and \$16,000 in any other state. In his application the type of investment and the place of intended residence must be given. A minimum deposit of \$3,200 in the first case and \$1,600 in the second must be made to guarantee the agreed investment takes place. This deposit will be forfeit if, on inspection, the investment has not been made in the form authorized and within a prescribed period; or if at any time within five years the foreigner transfers or withdraws his investment without notification and permission.

The Investor Immigrant should provide satisfactory proof that the investment has been made within 30 days of a fixed date after his arrival in the Republic. As soon as this proof has been accepted, half his deposit will be returned; the final portion will be returned at the end of his five years of provisional status, if he has complied with the terms of his immigration.

*Gobernación* will specify the minimum capital that must be invested, approve the type and location of the investment, and the time limit within which the investment must be made.

Investor Immigrants are forbidden to engage in any paid work, outside of that involved with the business in which they have invested. To obtain the annual renewal of their immigration papers, they must demonstrate satisfactorily that the investment is still in effect. **Exception:** In cases of investment in agricultural projects in undeveloped areas, or in industries that have been declared new or necessary, *Gobernación* can authorize investment of a smaller capital than that mentioned above.

**Investment in Government Bonds:** An immigrant wishing to invest in Mexican Gov-

ernment certificates or bonds, or in national credit institutions, may obtain permission to do so provided the form of the investment is approved and that the income from it is not less than the minimum required of Rentistas. The investor deposits \$800 with Gobernación, which will be forfeit if the agreed investment is not made within 60 days of entering the country. Once the investment has been made the certificates or bonds should be deposited in the Nacional Financiera, or any other approved bank, for the duration of the investor's immigrant status. Gobernación can authorize the sale or exchange of the bonds as long as the income from them remains no less than the one previously specified. The sale or exchange will be made according to Gobernación's approval and at the responsibility of the credit institution with which they were deposited. Should the investor relinquish his immigration permit, leave Mexico or attain permanent residence status, Gobernación will authorize the return of the bonds. To obtain his annual renewal of residence permit a certificate from the credit institution, to the effect that they hold the bonds and that the income from them is not below that specified, is required.

### professionals:

No foreign professional (teacher, lawyer, doctor, etc.) will be given permission as an immigrant to practice his profession unless the Department of Public Education previously approves his credentials. Nevertheless Gobernación may in special cases grant competent teachers of special subjects not yet taught in Mexico this permission. In the case of eminent professionals, again in special circumstances, at the discretion of Gobernación or the request of the Department of Public Education, exceptions can be made. However, it is always necessary that their services be applied for by some official or accredited institution, organization or corporation.

### executives:

Defined as immigrants in an administrative or executive capacity. **Requirements:** That there be no duplication of duties, and that



they be requested by an individual, business or institution, legally established in the Mexican Republic. The concern must prove its legitimacy and must have a minimum capital of \$2,560 and the position must be one of top-level responsibility. Moreover, the company cannot have more than a given proportion of foreign employees. Along with the request should be included a list of employees, with their names, nationalities, duties and salaries. Concerns with over 100 employees can substitute for a name-by-name breakdown a statement of how many foreigners and citizens they have on their payroll, along with who their executives are, their nationality and their duties. The businesses, individuals or institutions making the request are obliged to inform Gobernación within 15 days of any change in circumstances that may modify the conditions under which the permission was given. If for any reason their immigrant has to be deported they are liable for the costs.

### technicians:

Defined as foreign technicians, or working specialists. **Requirements:** The services of a technician must be requested as in the case of executives by legally qualified individuals, businesses or institutions, who must prove, to the satisfaction of Gobernación, their need of such a technician. At its discretion Gobernación may demand a certificate from the Dept. of Economy that the services required cannot be adequately performed by a Mexican resident. Any technician granted immigrant status has the obligation to teach at least one Mexican citizen; and, within 30 days of the immigrant's arrival here, he must provide Gobernación with the name, or names, of the Mexicans whom he is teaching his

trade. It is not indispensable that the technician have a professional diploma, unless the nature of the work demands it; but at the discretion of Gobernación he should be prepared to demonstrate his technical proficiency. To renew his permit he must give proof that he is continuing to exercise his specialty and that he has complied with the requirement to teach Mexicans along with a report of their progress.

### students:

Defined as anyone who wishes to begin, complete, or perfect his studies in an official or accredited private institution of learning. **Requirements:** Students must satisfy Gobernación that they will regularly receive enough money to support themselves without working. They must specify the type of studies they intend to pursue, and where. Sixty days after reaching Mexico they must inform Gobernación that they have registered with the approved institution. A student's immigration permit is automatically revoked if he fails to pass his annual examinations or interrupts his studies without acceptable cause.

### relatives:

Immigration papers may be obtained for anyone who is a dependent relative of a Mexican citizen, immigrant or authorized permanent resident. **Requirements:** The application must be made out by the person who will support the immigrant, and proof must be given of his relationship (within the third degree), as well as his own residential and financial status. Dependent immigrants are not allowed to work, and if male must be under 16. As in other cases annual proof must be provided that the conditions within which the permission was given remain the same.

Immigration status may be acquired through marriage to a Mexican citizen, or if children are born on Mexican soil (since this automatically confers citizenship). Except that an immigrant is allowed to find gainful employment to support such a Mexican citizen or citizens—and does not have to pay the tax—he must comply with the other immigration requirements.

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# Our own Directory



The Puebla -  
Cholula region

## where to buy talavera

Puebla is the home of modern talavera and the National Museum of Popular Arts has a representative there who can help you buy it. Her name is Miss Angelina Toledano and you can find her at Calle 11 Oriente No. 4.

She'll be able to direct you to the Sindicato de Alfareros de la Talavera (Talavera Workers Syndicate) or to potteries including those of José Rosario Ramírez at Puebla 10 Poniente 110, and of Uriarte at 4 Poniente 911.

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Highway 15, starting at the end of Avenida Insurgentes sur, Mexico City, and ending in Acapulco, covers 258 miles. Toll: \$0.80 (U.S.). Driving time: about five hours non-stop. But it's worth while doing some exploring.

**Cuernavaca...** City of Eternal Spring, playground of international society.

**Hotel Marik Plaza**, good food, better rooms near garden, pool.

**Las Mañanitas**, excellent food, pool, expensive.

**Tepoztlán...** Nine miles from Cuernavaca on good side road. Charming village, old convent.

**Lake Tequesquitengo...** Turn off 15 miles south of Cuernavaca.

**Hotel Tequesquitengo**, modern, good food, swimming, water skiing.

**Hotel Oasis**, pleasant bungalows, good food, swimming, skiing.

**Hacienda Vista Hermosa**, converted sugar refinery, aqueduct, pool, dancing, bull ring.

**Las Estacas and Tehuixtla...** twelve miles north and seven miles south of Tequesquitengo Village, respectively. Picnic and snapshot country, bathing spas, restaurants, bath houses.

**Taxco...** turn off highway 11 miles past Tequesquitengo branch—silver capital, colonial architecture, shopping.

**Hotel Victoria**, delicious food, magnificent view.

**Rancho Telva**, fair food, fine rooms.

**Hotel de la Borda**, good rooms and food. Imposing location.

**Iguales...** get back on the highway 22 miles south of Taxco.

**Chilpancingo...** state capital, Caverns of Juxahuaca nearby.

**Acapulco...** resort capital of Mexico; night life, fashions, hotels to fit all tastes and budgets. Water sports, fishing, jungle expeditions, golf, tennis, boating. Tropical climate. For a list of hotels, including prices and services, write to Hotel Association of Acapulco, Av. Pdte. Alemán 24, Acapulco.

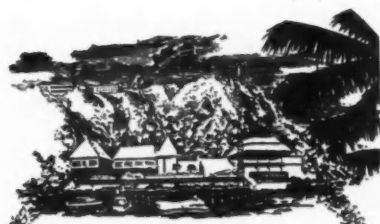


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## INFORMATION SERVICES

A. M. A. (Asociación Mexicana Automovilística). Berlin 6. Reciprocal courtesies to members. In case of emergency, call 35-27-35.

American Embassy, Reforma and Lafragua. Tel. 46-94-00.

American Society, Lucerna 71. Tel. 46-46-20.

A. N. A. (Asociación Nacional Automovilística). Sullivan 51. Affiliated with A. A. A. Services both to members and non-members. Emergency phone number: 35-03-43.

Benjamin Franklin Library, Niza 53.

The Mexican Import-Export Assn., Madero 35-502, 503, for information regarding all goods made in Mexico.

Mexican-North American Cultural Institute, Hamburgo 115. Tel. 25-16-54, 25-16-55, 25-16-56.

Dirección General de Turismo, National Tourist Department, Juárez 89. General travel information.

PEMEX Travel Club, Juárez 89. Highway information. Publishes an excellent auto travel bulletin in English.

The News, Morelos 4. Tel. 21-23-35, 46-69-04, 46-68-40. Worldwide and Mexican news, with UP. AP. INS. coverage, US columnists and comics.

Banco Nacional de Comercio Exterior Venustiano Carranza 32, for information concerning Mexican business.

These listings are made for the benefit of our readers and are not ads. All ads are clearly indicated as such.

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**Capri** — Hotel Regis. Floorshow with international atmosphere, such celebrated national entertainers as Pedro Vargas and Agustín Lara. Good food. Minimum.

**El Eco** — Sullivan 43. The jazz gamut from Dixieland to rock 'n' roll. No minimum.

**El Patio** — One of Mexico's oldest and flossiest clubs. Cosmopolitan and typically Mexican entertainment. Minimum.

**Jacaranda** — Génova 44. Reminiscent of Havana's *Tropical*. Dancing to music of various countries supplied by two orchestras. The show of the evening is the "Dancing Waters," fountains which keep time to the music as they change color. No minimum.

**Los Flamíngos** — Av. Insurgentes, near bullring. Superior food, good intimate entertainment. Accent on cha-cha. Minimum.

**La Fuente** — Insurgentes 890. Atmosphere, food, music, and shows all high caliber. No minimum.





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## our own contacts for legal and business information:

Lic. Licio Lagos. Paseo de la Reforma 76.  
7th floor. Specializes in negotiations to do  
with setting up new industries.

O'Dwyer, Bernstein and Correa. Juárez 97.  
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## circus ...

(Continued from page 10)

the lions and keeps three chubby cubs  
in her trailer to raise as bottle babies.

Many nights there are just a handful  
of persons in the audience. Business  
goes from bad to worse and then, for  
a while, is merely bad again. Often, Er-  
nesto Mancha, the manager, is discour-  
aged and wonders how he will feed all  
his people and his animals.

But, basically, it is a happy troupe.  
There is always fun during the day.

Sra. Samora, for example, takes her  
half-grown cubs out of their small, hot  
wooden traveling cages and lets them  
play in the shade of the main tent.

There are five of these cubs—Juani-  
to, Suchi, Carlotta, Biuri and Salto.  
They are a tawny yellow, weigh about  
150 pounds and are full of play; they  
haven't learned yet how deadly their  
fangs and paws can be.

Pancho, the mutt, hasn't learned yet,  
either, and has little respect for them.  
They may be kings of the jungle, but  
as far as he is concerned, he is king of  
the circus. He looks on in disgust as  
El Rocco, the six-footed goat, spars  
with Juanito, biggest of the cubs. And  
he isn't much impressed when members  
of the troupe take Juanito on in a little  
free-for-all wrestling. Even Tosto, a  
tall, rangy greyhound, fails to win  
more than a sniff of disdain when he  
mixes it up with Biuri.

Once in a while, just to show who is  
boss, Pancho goes a round or two  
with Juanito. The big cub hurls him-  
self upon Pancho, who with a shrill  
yapping and snapping of his needle-  
like teeth is at first overwhelmed. But  
Pancho comes back quickly, leaps un-  
der Juanito's guard and grabs his thick  
fur and skin. Juanito leaps wildly up  
and backwards, startled by his small  
adversary's rush.

Pancho dances into and around the  
clumsy Juanito like a featherweight  
boxer, biting here, nipping there. It  
usually takes him just a few seconds  
before the amazed cub—all 150 pounds  
of him—trips and rolls over and Pan-  
cho stalks away in his small, scrubby  
dignity.

And so the long hot days go by as the  
circus keeps moving, rehearsing, trav-  
eling, playing to audiences big and  
small. It's just a little circus. But it  
brings adventure, glamor, excitement  
into the lives of the people of the north-  
ern plain. To them, the Circo Mexico  
is the greatest show on earth.

## Knife and Fork

by Romney Brent

Most actresses can't cook worth a darn.

Dolores Del Río is an exception. The table in her exquisite home in Coyoa-

cán is faultless. But then Dolores has a secret weapon—knowledge handed down to her from her aunt, Guadalupe López Negrete, the most unconventional woman and one of the best cooks in the state of Durango.

One day recently, when we were planning the production of "Lady Windermere's Fan," Dolores asked me for lunch.

Chilled melon, a scallopini of veal which would have done honor to the

chef at Giacosa's in Florence, and a dessert which was out of this world. It was an almond pudding so subtle in taste and light in texture that we all asked for a second helping.

"This is my darling aunt's recipe; my wonderful aunt," Dolores said, her face taking on a half humorous, half sad expression, "Let's go indoors and I will show you the recipes she left me."

She drew several copy books from a shelf in her second floor library. With loving hands she spread them on the table. The covers were painted in bright colors, culinary themes ranging from dancing vegetables to dead rabbits.

"My aunt's three passions in life were cooking, writing and painting," Dolores explained. "I was her fourth passion for she was childless and she took delight in helping my mother to bring me up. Her hacienda, the Rancho de Santa Lucia, three hours by carriage from the capital city of Durango, was a huge one with a sprawling colonial house which boasted of a private chapel, where all of my ancestors are buried.

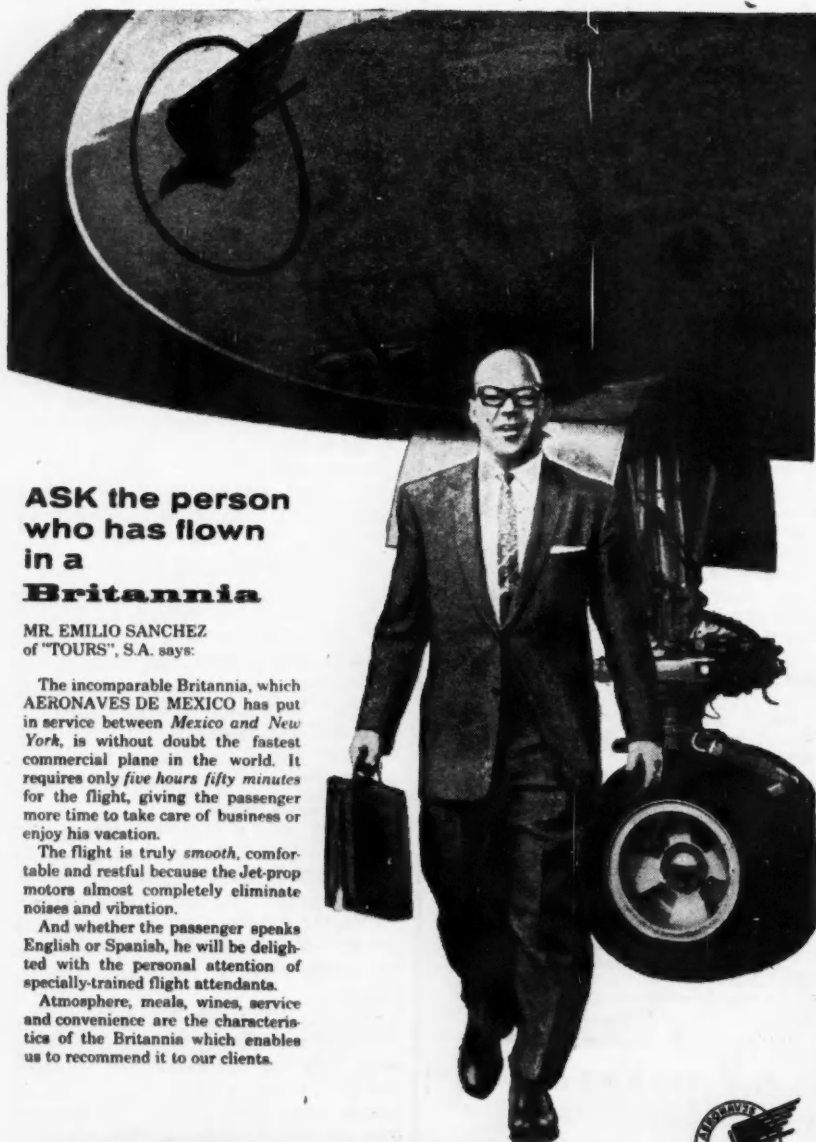
"The recipes of the Rancho de Santa Lucia became known far and wide. Aunt Lupe wrote with a sense of the ridiculous, rivaling Stephen Leacock or Ogden Nash.

"Look at this one," Dolores pointed at one with the title: *Recipes for Ailing People*. Salvador Novo picked it up and read: "Meals for Patients Suffering From Everything From Dandruff to Social Ailments," and in verse, bawdy and frank, Aunt Lupe entertained us posthumously with her rich humor.

Before leaving I begged Dolores for the recipe for the almond pudding, *Torta de Almendra Rancho de Santa Lucia*, the title of which should be changed, I think, in homage to this extraordinary woman, to "*Torta de mi Tía Lupita*." Here it is:

One and a half cups of well-chopped almonds, one half pound confectioners sugar, one dozen eggs beaten separately, the rind of one lemon, grated.

Beat the sugar and the whites of eggs thoroughly, then add almonds and yolks. When quickly and thoroughly beaten, pour into the bowl in which it is to be served. Choose a large enough bowl in which the mixture can expand. Make a syrup of water and sugar (1/2 cup of sugar added slowly to 1/2 cup of hot water) and pour over the contents of bowl.



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